

The Chronicle

of the Early American Industries Association, Inc.

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Historic Tavern, Most Beautiful Town

By FREDERIC A. ADAMS, CHAIRMAN, PROGRAM COMMITTEE, SPRING MEETING, 1956

The dates for the annual Spring Meeting of the Early American Industries Association Meeting at Northampton, Massachusetts are June 22, 23, and 24. The following article prepared by Mr. Frederick A. Adams of Whatley, Massachusetts will serve as an excellent introduction to the meeting at Northampton. Mr. Adams is the chairman of the program committee for the spring meeting. Members of the Early American Industries Association will have received information on the meeting directly from Northampton prior to the date of the publication of the Chronicle. We wish to extend our thanks to Mr. Adams for his outstanding work in preparing for our Spring Meeting.

Plans are progressing for the spring meeting of the Early American Industries Association which will be held in Northampton, Massachusetts, June 22-23-24, 1956. Sponsored by the famous "Wiggins Tavern" and supplemented by the co-operation of those responsible for the restoration of "Old Deerfield," this promises to be an unusually interesting and instructive meeting.

The committee on arrangements for this meeting has been selected from the membership of The Pioneer Valley Antique Dealers Association and most of the committee members are also, or will be, members of the Early American Industries Association.

General Headquarters for the meeting will be at the Hotel Northampton and famous Wiggins Tavern. While the hotel itself is strictly modern with air conditioning, etc., and colonial in style, the famous old adjoining Tavern dates back about one hundred and thirty five years, and was actually used as an Inn until about fifty years ago.

The Tavern, with its six dining rooms, was planned and restored under the careful supervision of Lewis N. Wiggins, one of the pioneers of the Early American Industries Association. In three of the Tavern dining rooms, visitors will see the old hand hewn beams, the wide boards, doors and paneling which were either uncovered from behind subsequent plastering, or were brought in from old homes in the area and reassembled to make the restored Tavern one of interest and charm. A guided tour of the treasures will be conducted by Mrs. Birther H. Holmes, manager of the Antique Department, and Joseph H. Sylvia, hotel manager. In these rooms may be seen one of the largest collections to be found in the east, consisting of early furnishings and utensils used in the domestic life of our ancestors. No expense or effort was spared in acquiring the necessary labor or materials to make correct restorations. One evidence of this may be seen in the old fireplaces and their fitments. One may easily spend several hours here in the old Tavern, studying old tools and implements, dreaming of the

olden times, even smelling the aroma of the herbs hanging from the ceiling beams to dry.

Certainly, as one meanders through these rooms, it is evident that the time and energy spent in their restoration and furnishing could only have been prompted by a love of, and a desire to perpetuate these reminders of the past.

Another point of interest is the Weaving House with its old equipment of Flaxwheels, Spinning wheels, and Looms, to say nothing of the various Swifts, winders, etc., all in actual operation. Visitors may watch the beautiful old products of the Hand Loom turned out as they actually were years ago. Upstairs in the Weaving House is the Shaker Room furnished entirely with Shaker furnishings.

Adjoining the Weaving House is the Old Country Store. This store was originally built in the town of North New Salem, Massachusetts about 1820. This was moved to its present location in the court yard and reassembled in 1946. The Store has many items in its stock made with old early tools, and, of course, many of the old items which made up the "Stock In Trade" of our ancestors may also be found on the shelves or under the counter.

Members will also be interested in the Barber Shop and its equipment. In this room hangs an early church chandelier with hooks on which the parishoners used to hang their lanterns which were used by them to illumine their way enroute to the evening service, as well as to furnish illumination for the church.

Among the various collections may be seen a number of old tools used in the industries of the times — tools and equipment for basket making, the making of shingles, drain pipe, the cobbler's benches and tools, the blacksmith corner and the equipment used by the smithy. There is the log cabin, a one room affair with accommodations for a family of seven. The sling used in shoeing oxen. (Oxen, having split or cloven hoofs could not stand on three feet, and therefore had to be raised and



In these buildings are treasures of the past for your study in June. The Country Store, right, and the Weaving House on the grounds of the Hotel Northampton, Northampton, Massachusetts.

held off the ground while being shod.) Then there are the old wagons, coaches, carriages, and other vehicles of a time gone by.

These are only a few of the delights to which the members may look forward in their visit to Northampton.

The other major part of our program will include tours of Historic Old Deerfield. Located in the Connecticut Valley, about 12 miles north of Northampton lies the famous old town. This town is a seventeenth century community that went through the Indian massacres, and today, tommyhawk marks may still be seen on the doors of some of the beautiful houses.

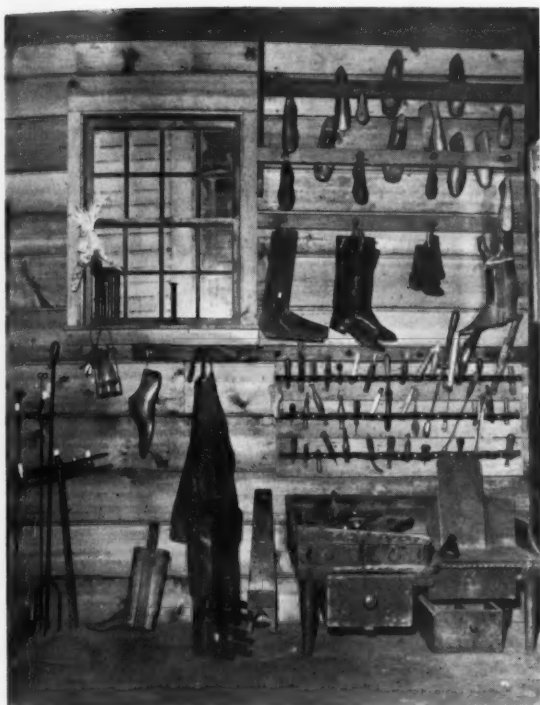
Mr. Henry N. Flynt, a New York attorney, and Mrs. Flynt, have been directing and financing the restoration of a large part of the old village during the past several years.

The restored houses, furnished in contemporary styles, the inn, the English church, the printing shop, are all on one long street shaded by stately old elms. It is

what Conrad Aiken, Pulitzer prize poet, calls "The most beautiful street in America." Then there is the historical museum, "Memorial Hall" filled to overflowing with reminders of the early days of the community. All this will be open for our inspection and enjoyment on Sunday the 24th of June, when the whole day will be given over to the Deerfield tours.

In order to fully appreciate the magnitude and scope of the Deerfield Restoration, we have been fortunate in being able to have Mr. Flynt as our speaker at the annual banquet on Saturday night, at which time he will tell the Deerfield story. With this wonderful preface, the Sunday visit to Old Deerfield should be most enjoyable and instructive.

While plans for the June meeting are not fully completed, it is hoped that other tours may be arranged to include some of the many other points of interest in this area. Among which are: The Skinner Museum in South Hadley, the Farm Museum in Old Hadley, containing a



The Cobbler's Corner in the Country Store in the Courtyard of the Hotel Northampton, Northampton, Mass. Adequate time has been allotted to study the many collections at Wiggins Old Tavern which is part of the hotel property.

rare assemblage of early farm tools. (This museum was featured in the Ford Magazine "Little Journeys," recently.) The Northampton Historical Society with its two early homes and furnishings, the Bishop Huntington



One of the rooms in which you will have meals during the June meeting in Northampton. This is the Ordinary one of six dining rooms, all fitted with tools and utensils of the past.



The Hotel Northampton, Northampton, Massachusetts, headquarters for the June Meeting of the Early American Industries Association.

homestead in Old Hadley, said to be the best example of a New England farmstead, may be scheduled.

Northampton, Massachusetts is a community rich in historical interest, located in the beautiful Connecticut Valley. It is the home of the late Former President Calvin Coolidge and Jonathan Edwards. Here also is located Smith College, several preparatory schools for girls, and the Clarke School for the Deaf. Eight miles to the east is Amherst with its college and State University. Adjoining is South Hadley and Mount Holyoke College. In the heart of Pioneer Valley, Northampton and its surrounding communities offer a veritable paradise to the lover of the past, its traditions, its ways of life and the common tools and implements used in promoting this existence.

The Early American Industries Association meeting will begin with registrations on Friday, June 22, starting at 10 a. m. at the Hotel Northampton.

Members are reminded that we are to have another popular "What's It" contest and are requested to bring items of known or unknown use. More details will be furnished for this part of the program in our next notice sent out in June.

Plans are also in preparation for the auction which it is expected will be held Saturday the 23rd of June. The May notice will also give details of this event. It is not too early, however, to be planning what you are to enter in the auction. Members are reminded that all goods sent in are at the owner's risk. We will do all in our power to protect all articles, but we will not be responsible for loss or damage in any form. In conjunction with this aspect of our program we have been very fortunate in acquiring the services of Mr. George H. Bean, auctioneer and author of the now-famous book "The Yankee Auctioneer."

The Committee is working to make this one of the most enjoyable meetings of the Early American Industries Association. Complete details will be sent each member regarding registration, and program sometime in June. In the meantime, anyone seeking information may address: Frederick A. Adams, Chairman, Whately, Mass.

The Chronicle

THE COOPER

By WILLIAM B. SPRAGUE

From time to time it has been the policy of the Editor of "the Chronicle" to reprint outstanding articles from early issues of this publication. The following article has been reprinted from Vol. II, Number 5, June, 1938, of "the Chronicle."

[The capital letters interspersed through the text refer to the list of authorities at the end of the article. It should especially be noted that the letter M, with numeral, indicates that the tool in question is illustrated in *Ancient Carpenter's Tools*, by Henry C. Mercer, on the page bearing the corresponding number. It is greatly regretted that the cost of reproducing these cuts here would be prohibitive, but it is assumed that anyone who is seriously interested in the subject of this article already has, or will wish to acquire a copy of Dr. Mercer's book, and be able to readily refer to the illustrations as necessary. It can be purchased from the Bucks County Historical Society, Doylestown, Pa. — AUTH.]

The barrel, like the wheel, is one of the outstanding basic inventions of mankind. The idea "is ascribed by Pliny to the people who lived at the foot of the Alps (the Piedmontese). It seems to have attained great excellence at an early date." (E, F). Certainly cooperage was a well established trade in England long prior to the landing of the Pilgrims in America, for, at the time the Mayflower sailed, the law required that a cooper be aboard — probably to repair any damage to the water casks (F) — and John Alden was hired for that purpose at the last minute (see *The Chronicle*, Vol. 1, No. 19).

Probably very few of our readers have ever paused to realize that, when analyzed, the homely barrel is an extremely complicated structure. "Since a cask is a double conoid, usually having its greatest diameter (technically the *bulge* or *belly*) at the center, each stave must be properly curved to form a segment of the whole, and must be so cut as to have a suitable *bilge* or increase of width from the ends to the middle; it must also have its edges beveled to such an angle that it will form tight joints with its neighbors" (A). In addition to this, the heads must be formed and proper provision made for fixing them in place. When it is remembered that, in the early days, all this had to be done with crude, hand-made tools, principally "by-eye," and that, generally speaking, *the finished product was useless if it would not hold liquid without the slightest leak*, it is surprising that competent coopers were taken as a matter of course, and almost incredible that barrel-making was practiced at home in New England as "pick-up work" (B., C.). Tangible evidence of this fact, however, consists of a crude and obviously home-made barrel in the possession of the writer, which was found in a New England attic, and which was far too large to go through any of the doors or windows, proving that it must at least have been "set up" on the spot. Although one of the heads was missing, it was equipped with a bung-hole, and hence was originally intended to hold liquid of some kind. Anticipating possible curiosity on the part of the reader, it may be mentioned that the barrel was taken out of the

attic by removing three or four staves at two points opposite the legs of a large table around the edge of a narrow doorway.

In making the staves, the timber — usually oak or cedar (D), but sometimes deal or beech (F) — "is first cut to the proper length with the kind of saw used in the cities (*sic*) for cutting fire-wood (D). For *pipes*, the length was five feet, six inches; for *hogs-heads*, four feet; for *barrels*, three feet, six inches, and so on (G). "It is next split into pieces with a *frow*, the curvature of which corresponds, at least with some degree of exactness, to that of the proposed vessel" (D). Another name for the frow was *ripping knife* (E). The curved frow is not referred to or shown by Dr. Mercer, but his illustration of the ordinary straight frow for splitting shingles and clapboards (M13), as well as his description of its use, will answer all purposes, if it is remembered that, as stated above, the blade of the stave frow is curved along its long dimension. "The worker, holding the handle vertically in the left hand, sets the heavy wide-backed blade of the instrument on the top of the block placed vertically in the tree-fork 'frow horse.' He then strikes the back of the blade, beyond its projecting end, continued blows with the club, while he wriggles the handle, if necessary, to hurry the split, or regulate the depth of the cut, until a segment of the block . . . flies off." (see also *The Frow — a Useful Tool*, by Stephen A. Wolcott, THE CHRONICLE, Vol. 1, No. 6). The curved frow is so seldom met with that it is possible, in spite of the above well-authenticated statement, that the majority of coopers split their staves with a straight frow, and relied entirely on the draw knives to produce the necessary curve, as hereafter explained.

It is probable that some rough hewing was done on the staves with the cooper's specialized *adz* (F, M98) and *hewing hatchet* (M87), *drawing knife*, on the inside with one of a concave form, and on the outside with one of the corresponding convexity." (D, M100). In using the draw knife, the piece to be worked upon was usually clamped in the *shaving horse* (M16). *Spoke-shaves* were also sometimes used for this purpose (F, I, M104). To produce the proper bevel along the edges, "they are jointed on a long plane, which is placed with its face upwards, in an inclined position (M108, 109). The workman is guided in giving the proper angle to the surface cut with the plane by a wooden gauge of peculiar form (D), which latter the writer has never seen and has no means of describing. It should be borne in mind that, in using this plane, the tool is held stationary and the wood pushed against the blade. Examples of the *long jointer plane* have been seen, with two blades, but these are so placed that they could not possibly have functioned at the same time, and the purpose of the arrangement is not readily apparent. When the staves were too long to be handled in this fashion, they were jointed by means of the *short jointer* or *pull plane*, worked by two men (M120). Sometimes the staves, as well as other parts of the barrel, were marked or *scribed* with a *race knife* (M51) to indicate their proposed position. Another

tool for which the cooper undoubtedly had frequent use were *callipers* (M228).

"The staves being prepared, the next step is to set up or *raise* the barrel. For this purpose, as many staves as are necessary are arranged upright in a circular frame, and round their lower halves are fitted *truss hoops* which serve to keep them together for permanent hooping" (A, D). The truss hoop resembles an ordinary barrel hoop except that, for extra strength, it is square in cross-section, and bound at intervals with iron. "The upper ends are then drawn together by means of a rope which is passed round them and tightened by a windlass, and other truss hoops are dropped over them, the wood being steamed or heated to enable it to bend freely to shape" (A, I). "The fire for this purpose is made of shavings or chips in a small furnace of sheet iron, called a *crusset*" (D), or in a *cresset*, defined as "an iron basket or cage to hold fire, char the inside of a cask, and make the staves flexible" (E), or as "a heavy piece of stove-pipe, eight inches in diameter and thirty inches long" (I). The *cressets* seen by the writer consist of three or four wrought iron hoops, held in a horizontal position at equal intervals by three wrought iron uprights, the whole structure being about eighteen inches high and about ten inches in diameter. The small diameter of the *cresset* prevented the barrel from catching fire (I).

After the staves had been bent into their proper positions, one or two of the permanent hoops were put on (D). "The outside is then made smooth with a convex drawing knife, and the inside with a smoothing plane, the edge of which is circular to correspond with the form of the surface. The inside of small wooden vessels is generally made with a crooked drawing knife" (D). The term "crooked drawing knife" undoubtedly refers to the two-handled *scorper*. The blade of this tool is almost always sharpened on the bottom edge, but one rare example has been found with the upper edge sharpened, so that, to use it, it would have to be pushed, instead of pulled. The round shave was also used for the same purpose (M101) as well as the spoke shave (I). The statement that "the staves are now *sawn* off to a uniform length" (D) is surprising in that one would suppose that, at this stage, they would be so nearly of an equal length as to eliminate the necessity of a saw. However that may be, it is certain that their ends were eventually planed off evenly with the curved *sun plane* (M114) or *leveller* (I).

"The two ends of the cask are next finished to receive the heads by forming the *chine*, or bevel on the staves" (A). This was done with the *howel* (E, M114), a peculiar type of plane, or with the *chamfer knife*, or possibly sometimes by the successive use of both tools. The chamfer knife was, of course, operated with the straight handle inside the barrel and the bent handle above it. The groove in which the head was fixed was called the *croze*, and somewhat confusingly, the tool which cut it bore the same name (M128).

The heads were usually composed of two or more pieces, cut to shape with a *bow saw* (I, M150), the thin blade of which would readily saw the curves, which were marked on the wood with a *compass* (M62) and "chamfered or bevelled around the edge to fit into the *croze* groove" (A) with a "straight drawing knife" (D). The

vice which held the wood during these operations was of a highly specialized type (I). These pieces "having been slightly fastened together with wooden pins, the whole, as one piece, is inserted in its proper place, by driving it down from the top on the inside" (D).

The hoops "are made of thin strips of iron, or of small oak, hickory, ash or cedar saplings" (D), or hazel (F). Iron hoops were not favored for small, thin-staved vessels, which might be seriously injured by their rust or the contents disagreeably flavored thereby (G). Iron hoops were sometimes "battered and flared out to fit the bulge of a cask with a *flue hammer*, described as "a hammer with a narrow peen, whose length is in the plane of the motion of the hammer" (E), but otherwise unknown to the writer. Wooden hoops were usually made by notching both ends of the piece to be used and hooking one notch into the other. To ascertain how long to cut the piece for the hoop, whether of wood or iron, an ingenious instrument known as a *traveller* was sometimes employed. This consisted of a wheel of wood or iron, of which the exact circumference was known to the operator, mounted on a handle. This was placed against the side of the barrel, the starting point being marked both on the barrel and on the wheel, and then rolled around the surface of the barrel, the number of revolutions being counted, and any additional distance, less than a full revolution, being measured. The same operation was then applied to the material for the hoop. It would seem as if it would have been such simpler to ascertain the circumference of the barrel by passing a tape, or even a string, around it, and then stretching the latter along the piece to be cut. Of course, this would not be very practicable, if it were the inside circumference which was to be measured.

All hoops bore various technical names, according to the position which they were to occupy on the barrel (E). To drive a hoop into place, the workman rested the groove of the *drift* (F), against the upper edge of the hoop, and pounded the other end of the drift with the poll of his adz. "To make the hoops stick, he takes the precaution to chalk the staves before he begins this part of the operation" (F). Drifts were made either of wood or of iron and were selected for use to correspond with the material of the hoop which was to be driven (F). When, for any reason, it was necessary to remove a tight hoop from a barrel, it was done with a *lever-hook* (M39, 109), similar in construction and mode of operation to an ordinary cant-hook. In the excellent collection of cooper's tools at the Mariner's Museum, Newport News, Va., this instrument is labeled *chien* (French for "dog"). There is probably some connection between this name and the fact that the iron part of the tool resembles to some extent, the lumberman's *dog* (M78), with which he binds two logs together by spiking one end of it into each of them. If the barrel was to hold liquid, the bung-hole was bored with the *taper auger* or *tap auger* (E, M191).

This completed the barrel, except that "the cooper sometimes places between each staves (*sic*) from top to bottom, split flags, which swell with moisture, and effectually prevent the vessel from leaking, but this is more commonly done in repairing old casks; if the work is

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18th CENTURY SHOEMAKER'S TOOLS

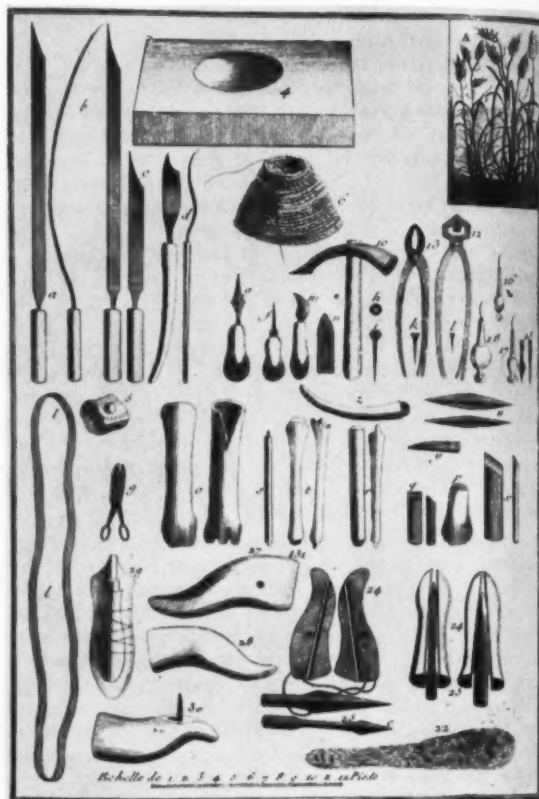
BY RAYMOND TOWNSEND

The plate utilized in this article is from a little known eighteenth century French encyclopedia: *Descriptions des Arts et Metiers*, par Messieurs de l'Academie Royale et pars J. E. Bertrand, Tome III, Neuchatel, 1775. Of course M. Diderot is recognized generally as the outstanding encyclopedist of the eighteenth century, but the above mentioned work, edited by M. Bertrand is of equal excellence. Although the source of the information in this article is French, the basic tools and techniques were certainly utilized by the shoemakers of Colonial America.

I will attempt to explain what each tool pictured is, and how it was used. The figures and letters of the plate do not run in order and I have therefore attempted to discuss them in rows from left to right.

Prior to the explanation of the plate it would be well to briefly describe the basic steps in the manufacture of an ordinary shoe of the period. A last or form of wood, shaped like the foot of the customer, was first selected and on occasion, if necessary, moulded to an exact fit by the application of pieces of leather where needed. The basic parts of the shoe consisted of five distinct pieces of leather, the outer sole, the inner sole, the vamp or front upper (one piece), the quarters or back upper (one or two pieces), and the heel (wood or leather). The shoe was assembled after the separate parts were fabricated. First the inner sole was tacked to the last and cut and shaped to the proper size. Next the outer sole was attached in the same manner and shaped. Both soles were then removed from the last. The quarters or back uppers were placed around the heel of the last and stitched together on the back. The vamp or front uppers was next placed over the front of the last and the vamp and quarters were then stitched together. The completed uppers (vamp and quarters) were then removed from the last. Next the inner sole was reattached to the last and a raised ridge was cut on the surface of the inner sole. This ridge ran around the entire sole. The uppers, having been made pliable by soaking them in water, were then placed over the last and drawn tightly over the inner sole at the bottom with pincers and temporarily tacked to the sole. The shoemaker next cut the welt, a narrow strip of leather, and placed it over the portion of the uppers which had been drawn tightly over the inner sole. The next operation called for the stitching of the welt and the uppers to the ridge on the inner sole. Then a channel was cut on the outer sole to permit the final embeded stitching of the outer sole to the welt. The heel was either stitched, nailed or pegged to the outer sole. This completes the basic steps of manufacture.

Figure 4 is a hallowed wooden square of oak and contains depressions of different shapes cut according to the requirements of the craftsman. The shoemaker places the sole leather over the depressions in the wood and pounded it with a hammer so that the edges of the sole are raised. The Boot Shop of Colonial Williamsburg, Williamsburg, Va., has such a tool and a round headed hammer which was used with this piece of equipment. Figure 6 is a sewing thread container and appears to be



a type of wicker basket. This was utilized to hold a ball of thread. I have seen examples of the same implement in wood with a much smaller opening than the one pictured here. Figure a. is a large trimming knife used to trim men's wooden heels. It is between 17 and 18 inches long with a wooden handle. The figure shows both the flat side and an edged view of its curvature. I have also found reference to a "spoke shave" or "Yankee Heel Shave" as it is sometimes called. This is similar to the tool used by the cabinet maker. Figure b. is a trimming knife for women's wooden heels and is narrower than the knife pictured in a. Figure c. is a dressing knife and was utilized for the finishing operation on wooden heels. The figure also shows the curvature of its blade. Figure g. is a pegging awl for leather heels. The peg was utilized to attach the heel to the outer sole. Figure f. is also a pegging awl but was used in work on wooden heels. The awl was used to make the hole in which to drive the peg attaching the heel to the sole. Figure m. is a grooving or paring knife used to cut a groove or channel in the outer sole at an angle of about 50 degrees. The knife passes through the grain of the leather and into the fibrous portion far enough to allow the thread to be well embeded into the sole. The thread lying in the firm

part of the leather in this way, leaves the grain free to form as a covering for the stitching when the channel is smoothed down with the blade of the tool. This operation is called channeling and is accomplished when the outer sole is stitched to the welt. *Figure n.* is a cleaning blade with a sharp edge and dull point. It is passed between each space of stitching when white thread was used to remove wax that had accumulated from the thread. A white thread was sometimes utilized on fashionable shoes and greatly enhanced their appearance. *Figure 10.* is a shoemaker's hammer. Note that the head is longer than on the English counterpart. I have seen a number of examples of both types. *Figure h.* is an iron lift or washer. This is a ring through which a temporary holding nail is driven. This prevents the nail from entering too far into the leather and permits an easy removal. *Figure i.* is a heel nail or tack. It has three heads and is placed in a hole in all men's wooden heels to secure them in place on the outer sole while stitching. It was then removed. *Figure k.* is a stitching nail or tack and was used temporarily to secure the sole to the last. It is double headed so that it may be easily removed. Four such nails are generally used in the construction of a shoe, one at the middle of the toe, the middle of the ball, the middle of the arch, and the middle of the heel. *Figure l.* is a mounting nail or lasting tack and was used to secure the vamp and the quarters to the inner sole. These lasting tacks are removed as the stitching is accomplished. The vamp and quarters (uppers) are stretched over the last and the first lasting tack is placed at the toe. The shoemaker then works back on each side applying tacks to each side all the way to the heel. *Figure 13.* is a pincers with a split handle. It is used to remove the sole and heel nails and lasting tacks after stitching. *Figure 12.* is a jaw pincers or shoemaker's pincers and is used to draw and stretch the leather over the last. It also has one handle constructed for the removal of nails and tacks. *Figure 18.* is a heel awl used for stitching the heels to the sole of the shoe. *Figure 16.* is a joining awl and is smaller than the heel awl. This tool was used to sew the vamp and the back quarters together. *Figure 17.* is a sole awl and is used for stitching the sole to the welt. *Figure 15.* is a shoemaker's awl with a view of two sides. It is actually a needle of iron used to punch stitching holes. *Figure 11.* is a shoemaker's stirrup. This a thong or strip of leather with the two ends stitched together or attached by a buckle. The shoemaker placed one end of the stirrup under his left foot and the other end above his knee in order to hold his last in a firm position while he was working. *Figure 5.* is called a hand-leather and is about 2½ inches wide and long enough to surround the palm and back of the left hand while permitting the fingers to be free. The two ends are sewed together and an opening is cut for the thumb. This device protects the left hand when the stitches are drawn tight. *Figure 9.* is a pair of scissors used to cut out the vamp and quarters and to trim them if necessary. *Figure o.* is a long-stick or polishing bone and is used to polish the surface of the soles. The stitches that lie in the channel are sometimes rubbed down with such a bone. Such bones are occasionally called "Hugh's Bones" after St. Hugh who is reputed to have willed his bones to shoemakers to that they might

make tools from them because they had aided him before he was martyred. I have found reference to "Hugh's Bones" in the eighteenth century records of York County, Virginia. *Figure s.* is a polishing bone and was used to polish the edge of the soles. *Figure t.* is a polishing bone used to polish the edge of heels. *Figure r.* is a polishing bone used to polish the sole of slippers or pumps. *Figure q.* is a small wooden tool used to curve the sole leather at the arch so that it fits closely against the last. *Figure p.* is a wooden tool used to join and smooth down the stitches made in the welt. *Figure y.* is a wooden wedge which is placed under the lift on the instep of the last (See *figure 29* for its use). The lift is a small piece of leather placed on the last to insure the correct fit of the uppers. *Figure x.* is a dressing board made of wood and used to dress the soles. It is held close to the vamp so that the knife will not slip and cut the upper. The handle of an old metal spoon hammered thin and flat, was often used as a guard to the knife. I have seen such a home made tool. *Figure 29.* is a top view of the last with an attached lift and shows the use of the wooden wedge (*Figure u.*). The lift and wedge is placed over the instep to insure the correct fit of the upper. *Figure 27.* is a last made of beech wood for men's shoes and *Figure 28.* is a last of the same wood for a woman's shoe. *Figure 24.* is a broken last used to stretch shoes that were too narrow. *Figure 25.* shows a key for a broken type last. These keys were driven into a broken last (*Figure 24*) when the last was placed in a shoe. Compare this principle to that of our modern shoe stretcher. *Figure 22.* is a shoe horn or shoe lift and was made of cow hide with the hair still on it. *Figure 31.* indicates a small nail inserted into last. This was used when the quarters were made in two pieces of leather rather than one. These two pieces of leather were reversed and placed around the heel of the last so that the ends met. The last was placed with the heel toward the artisan and on his left knee with the stirrup utilized over it and under the left foot to hold the work steady. The top part of the two quarters were pierced with a joining awl and the thread was drawn through the hole and equalized. The thread was then tied to the end of the small nail. This operation held the quarters in place while they were being stitched together. When the sewing had been accomplished the thread was cut from the nail and tied. *Figure 30.* is referred to by M. Bertrand as a "Forme en Cabriolet." I have been unable to find the use for this wooden last and what appears to be a screw. Suggestions from members of the Early American Industries Association would be welcome. Please direct them to the Editor.

THE COOPER

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properly conducted there is no necessity for the use of flags" (F). The *flagging iron* was sometimes called a "devil's talon." The Mariner's Museum displays an ingenious device, not seen elsewhere, for ascertaining whether a barrel is air-tight. This consists of two discs of wood, about ten inches in diameter, joined together by a cylinder of leather, in the manner of an accordion. In the centre of one of these discs is set a funnel-shaped metal spout. If this spout was inserted tightly in the

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Early American
Industries Association, Inc.

The purpose of the association is to encourage the study and better understanding of early American industry, in the home, in the shop, on the farm, and on the sea, and especially to discover, identify, classify, preserve and exhibit obsolete tools, implements, utensils, instruments, vehicles, appliances and mechanical devices used by American craftsmen, farmers, housewives, mariners, professional men, and other workers.

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Communications regarding the contents of *The Chronicle* and back issues should be addressed to the Editor; suggestions for members to Joseph W. Rake; all other matters to the President. Address as here given.

DUES

The annual dues are payable on January 1st and are \$5.00. The *Chronicle* is published quarterly with issues in February, May, August and November. The *Chronicle* is sent to all members without additional charge. Printed on the press of the *Virginia Gazette*, founded 1736.

FOR DISCUSSION

Many of the members of the Early American Industries Association are aware of the devastating fire that heavily damaged the famous old Wayside Inn at South Sudbury, Massachusetts this past winter. The damage to this historic old land mark, visited by the early patriots of our country and immortalized by Longfellow is indeed disheartening. Recently Mr. Daniel B. Niederlander, 169 South Cayuga Road, Williamsville, New York, wrote the President of the Association, Mr. Robert Hill, in relation to this matter with the suggestion that the E. A. I. A. might assist in some way in a program to re-establish this fine old New England Inn. Mr. Hill has requested that the editor note this suggestion in the May issue of the *Chronicle* and ask the membership of the Association to consider this matter so that it may be discussed at the June meeting at Northampton.

A second matter of utmost importance to the Association is a decision on a meeting place for the EALA this fall. Earlier this spring it appeared that a meeting at Landis Valley at Lancaster, Pennsylvania, might be possible for the fall of 1956. Later developments unfortunately caused the planning committee for future meetings to drop this proposal. At the present time we do not have an invitation for our fall meeting and some decision must be reached at Northampton. Members are requested to consider this matter carefully so that they will be in a position to make suggestions and assist in the solution of this problem.

The editor of the *Chronicle* once again is hard pressed for material for our publication. Only two articles were available for publication in this issue, thanks to Messrs. Adams and Romaine. Editing the *Chronicle* is an important responsibility, but editing and writing the *Chronicle* is an impossibility for your present editor. Certainly our members can provide 12 or 13 articles for publication during the course of the year. Please let's have a little assistance!

THE COOPER

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bung-hold of the barrel and it was found possible to press the other disc down against its mate, the necessary conclusion was that the air was escaping through some leak in the barrel.

The cooperage trade was divided into several different classes or branches. The artisans were sometimes called *cedar coopers* or *oak coopers*, according to which kind of wood they preferred as material (D). Cooperage was *tight* or *wet*, when the barrels were to contain liquids, and *slack* or *dry*, if they were intended for solid substances (A, E). *White coopers* constructed tubs, pails, churns and the like (A, E), attended to the repair of staved vessels used in the home and frequently kept retail stores (G). *Butt coopers* made large barrels, punch-eons and hogsheds for breweries and distilleries (F, G), and *rundlet coopers* produced small kegs for "cordials" (G).

Barrel staves were first made by machinery in this country in 1855, and complete barrels in 1865 (H), but, as late as 1874, a dictionary (E) listed a complete set

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Early American Industries

AMERICAN HARDWARE - 1795

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BY LAWRENCE B. ROMAINE

Samuel Richards stopped by the old burying ground in Boston one bright morning on his way to his hardware store at 58 Marlboro Street, his new vellum bound ledger under his arm. This would be No. 4, he mused, and smiled to himself with smug satisfaction. Perhaps he glanced over the old stones, for even then some of them were old in Boston, and admired the well carved skulls and angel faces with their spread wings — those grim reminders of the fleeting hours of life. Perhaps he opened the book and imagined it full of business for the coming year, and then hurried on to business. Perhaps, being the boss and the first man in — or maybe there was no help — he sat down at his tall pine desk and scribbled. His hay stack signature puzzled me at first but the Boston Directory for 1789 swept away the hay and all the lost needles; there he was at No. 58 Marlboro — "Samuel Richards. Hardware store. South-corner Ann-street, house-No. 58 Marlborough Street." Then he remembered all the little angels winging their way to Heaven from the confines of the burying ground, and sketched one in for good measure. Next came the title page; Ledger No. 4- 1795 - and another afterthought — the Revolution had been fought and won, and the American Eagle ruled supreme — there should be an eagle for luck. He was full of ambition and hope as he whistled "Paddy was a Welshman, Paddy was a thief . . .," when the idea struck him that perhaps the eagle should approve his ancestors from dear old Wales, so with facile quill he inserted the small cartouche "Welshman forever blue." (True blue, of course).

Imagine the corner of Ann and Marlborough streets (today the corner of Union and North streets opposite Faneuil Hall, probably, according to Walter Whitehill, director of the Boston Athenaeum) with perhaps a chaise, two or three other carriages, and several farm wagons from Dedham, Dover and Concord in town for a day's trading. Imagine the stage stopping by for a bolt or a replacement in harness, just by way of adding to the scene of hectic confusion. No cops, no parking meters and no sidewalks. Was there a milling throng hunting a latch, a lock, a chisel, a saw, one window glass or a pound of nails? Was the floor cluttered with packing cases from England and oddments from the local blacksmith? Frankly I wish I might drop in and have a chat with the proprietor.

On page two we find some rather interesting data on Boston overhead in this decade. Mr. Richards rented the premises from Doctor Joshua G. Davies, of Boston, jeweler. The rental was paid by the quarter and the rate 7 pounds, 10 shillings adds up to \$37.50, or \$150.00 a year from 1794 to 1796. Twelve dollars and fifty cents a month in the heart of Boston. However, it is tools we want and not income tax statistics. I just thought I'd mention the changing times — and stick in the personal observation that, for one, I'd willingly give up my telephone, bath, electric furnace and car for the chance to go back and enjoy the comparative peace and quiet — for a year.

The reason I feel these notes belong in the *Chronicle*



Samuel Richards Ledger, 1794

is that many of Richard's customers were cabinet makers, housewrights, etc. Their tools and the materials they purchased should give us a picture of these trades in this period, at least in Boston and its environs. I pick the following at random:

"Boston -1795-6. (From the pages and index of Richard's ledger:-

Benjamin Fessenden, Jr. - of Boston - Wood Wharfinger. (Fessenden's Wharf).

Joshua G. Davies - Boston - Jeweler. (Owner & taxpayer for No. 58 Marlborough st.)

Charles Leach of Boston. - Goldsmith. (purchased cross cut saw).

Ebenezer Hall of Medford. - Merchant. (Two dozen spades).

Henry Chapman of Boston. - Ship-chandler. (Scupper nails and twine).

Edward Cole of Boston - Sadler. - (Sundry articles of chaise furniture).

Auston & Crocker of Boston - Founders. (Brass wire etc.)

Henry Roby of Boston. - Deacon F& shoemaker!!! (Exclamation marks are Richard's, and in a way explain why I took such liberties in the beginning. He had a sense of humor, and I think really enjoyed keeping his ledger.)

Timothy M. & J. Minot of Boston. - Chaise maker. (Saddle plate, bitts, brass nails).

John Mulliken of Lexington. - Cabinet maker. (Sundry brasses).

Solloman Munroe of Roxbury. - (Deacon & Cabinet maker!!! - Richards is again amused by the New England clergy and the trades they plied, when not preaching hell and damnation to their flock).

Darius Harvey of Reading. - Clock maker. (Two dozen tin plates).

The Chronicle

James Gridley of Boston. - Blacksmith. (Cast steel and German steel).

John Marshall of Billerica. - (Case of knives; also several oddments).

William Lang of Salem. - Auctioneer. - (Sundries!! Like his bills, indefinite, but with the same bait that makes you go and bid).

Andrew Townsend of Boston. - Carpenter. (Hammers, gimlets, shook & tongs).

Alexander A. Peters of Boston. - Apothecary. (Inkpot, Shoe brushes, twine, buckles).

Joseph & Allan Crocker of Boston. - Speculators alias Jacobins!!!! (Richards sense of humor again. And all they bought was nails).

Rufus Farnum of Boston. - Silver Smith. (Mr. Farnum was the gentleman who purchased No. 58 Marlborough st. from Dr. Davies in 1796 and allowed Mr. Richards to continue at no increase until 1799).

Joseph Hosmer of Concord. - Sheriff. (Entire account in trade; pipes for bellows - etc. - and perhaps, no one the wiser.)

Adams & Larkin - Editors of the Independent Chronicle, Boston. (Mostly corks, which fits delightfully with the many legends of the drinking habits of most newspapermen through the years).

Edward Edes of Boston. - Baker. (Brads, nails and tacks. Not in the bread, I hope).

Jonathan Hastings of Boston, Postmaster. (Warning pan - by cash in full!! Evidently Richards had the same old troubles that have plagued the merchants and always will - here was a real cash customer!)

William H. Jackson of Plymouth. (800 Chapple needles. I throw this one in, hoping some alert member will discover his trade).

The Town of Boston Massachusetts

Lat. 42:25 Long.: 71:4-!!!! (purchased 4 pounds of nails - settled at once. I am not sure but have a hunch that Richard's exclamation marks indicate that the town settled the account apparently at once).

Robert Hewes of Boston. - Manufacturer. (the entry "coach handles" indicates his trade, or manufactory. Other gentlemen of the same name in the directory of Boston for the year seem to have been umbrella makers, mariners, shopkeepers, bone-setters, bricklayers, fishermen and fencing-masters).

Samuel Bradlee of Boston. - Wine merchant. (Wood screws, wood rings, cloak pins, gallon jugs, bottles and other oddments).

This list is longer than I intended, but I think it gives a good picture of Richard's trade, and also shows the variety of occupations in Boston in 1795. I have thrown in for good measure a short note of purchases for each entry. Let's take a quick look at one complete entry for one Boston carpenter, which will give us a basis to at least imagine that might have been say a month's supply: "DR. - Caleb Beals of Boston. - Carpenter.

1 oil stone	\$1.79
Pr. compasses	1/6 (1 shilling, sixpence).
1 Brass cock	2/3
Pr. Brass handles	.39c

1 Roasting jack.	\$8.00
Bed screws	4/6
1 doz. rings	3/6

The Good Lord help the poor bookkeeper; pounds, shillings, pence, dollars and cents all rolled into one grand translation. Apparently the entries under a dollar were in shillings and pence, and may have been easier to add; you try it.

I wish it were possible to discover some unknown tools in this hardware record of 1795-6, but I fear the best we can do is to note the trades and the materials they used, and marvel at what has happened in the past 160 years. The *Chronicle* has other articles waiting, and the editor, as he reads these pages of mine, is counting the cost of paper and printing and chewing his nails. Let me finish with a casual thumbing through the ledger, and a short note of the items that seem pertinent.

Handsaws at \$1.88; why couldn't Richards have noted key-hole or pruning perhaps a cornice-saw? HL hinges at 1/8 per pair, door lock at \$1.58; was that lock of brass with drop handles? The next doorlock listed is only 6/6. Fore and smoothing planes ran from about .50c to .75c, and window glass sold by the foot — 50 feet for about \$6.50. How large were those "T" hinges at 3/6? Who made the "3 pewter dishes" that Ebenezer Breed purchased for \$5.33? The anvil bought by Jonathan Holes for \$27.09 weighed 145 pounds; a good entry. Coffee mills ran about 11 shillings, but whether large ones for stores or small ones for the home is not indicated. Wm. Whittington bought a bench vice for 12 shillings and a penknife for 7/6. William Dawe's brass kettle cost 3 pounds, whereas Mr. Fessenden's of iron was but 4 shillings. Time levels all things, for today both kettles in antique shops properly marked and identified would be about equal in value. Sad irons, steel-yards, pad locks, bed keys, knitting pins, cow bells, shot, sickles and corkscrews were daily sales at prices that today wouldn't even take you to a movie. Cuttoes puzzle me; have you an answer? Iron spoons and brass thimbles swarm the pages with hour glasses at 18c each.

Whatever your business or profession in these atomic times, how would you like to take on a hardware store in Boston today, opposite old Faneuil Hall, at just \$12.50 a month? As I said before, if I had Aladdin's Lamp, I trade willingly — for a year — and then come back and write a better article for all of you.

ANTIQUE FAIRS

Mr. C. J. Nuttall, who manages the New York Antiques Fair and the Eastern States Antiques Fair at White Plains, New York, kindly consented to donate the Early American Industries Association space for an exhibition at both fairs this spring. Mrs. S. K. Lessey has assembled the material and heads the entire project for the Early American Industries Association. The Association is deeply grateful for the opportunity offered by Mr. Nuttall and is most appreciative of the outstanding job Mrs. Lessey is doing for the organization. Participation by the E. A. I. A. in such programs can only add to the stature of the Association and acquaint the public with the important objectives of the Organization. Our thanks to Mr. Nuttall for his assistance and to Mrs. Lessey for a job well done.

CONESTOGA WAGON

FROM THE SHELburne MUSEUM

The recent arrival of the Conestoga wagon at the Shelburne Museum, Shelburne, Vermont, calls to mind how these wagons of yesteryear were the truck and semi-tractor of pioneer days. They were truly the best means of land freight transportation which the times and circumstances of the country then afforded.

Originated in Lancaster County, Pennsylvania, by the thrifty and prosperous farmers, they were first used to carry goods to market. Later they were employed to carry loads west across the Alleghenies, and subsequently they brought the emigrants westward, staying to do the heavy work until the coming of the railroads.



Their style and construction were characteristic, remaining almost unchanged during the century from 1750 to 1850 while they were playing such an important part in American transportation. The familiar curved bed of the Conestoga wagon amounted almost to a trade mark. The purpose of the bed curving upwards to the ends was, of course, to keep the loads, up to five tons, in the center of the body on the rough roads of the day — and it accomplished its purpose admirably. The colors too, were standardized — the body was always the characteristic blue, running gear was red, and the whole was topped by a dull white cloth cover about 24 feet long.

From the standpoint of size alone, these capacious wagons were impressive — up to 24 feet long, with the front hoop standing 11 feet off the ground, and the rear wheels some 5 to 6 feet high. Most commonly drawn by six horses, the team and wagon together measured as much as 60 feet in length. The driver frequently walked beside the wagon, or rode the left wheel horse, even though other wagons before and after drove from the right hand side.

An important detail of the equipage was the set of bells, which gave forth a melodious clangor as the team moved along. These perhaps gave rise to our American expression "arriving with bells on." The Conestogas attracted attention wherever they went; the wagoners

EAIA AUTHORESS

President Bob Hill requested that one of our most distinguished members, Mary Earle Gould, 23 Maywood, Street, Worcester 3, Massachusetts, to give the members of the Early American Industries Association a brief report on her newest publication, "Early American Tinware" which will come off the press in 1956. She has kindly furnished "the Chronicle" with the following account.

It was in 1933 that I acquired my first wooden pantry box. By another year I had a collection of 27 boxes, of all sizes. Lewis Wiggins suggested I write to Charles Messer Stowe of the *New York Sun*. This I did and in a short period of time, my first story appeared. This was my first experience in writing. Mr. Stowe told me I was in an untouched field and this gave an impetus to my collecting and writing. One story after another appeared until I conceived the need of a book. *EARLY AMERICAN WOODEN WARE* appeared in 1942. A second, more extensive volume came in 1947.

The need of a book on fireplaces prompted me to continue my interest in the old houses and kitchens. By that time in 1945, my museum contained iron utensils as well as woodenware. From my own research work on old fireplaces and from my own museum, I wrote my second book, *THE EARLY AMERICAN HOUSE*. This appeared in 1949.

Tinware could not be ignored. Finding an old book published in England on tin mines and the making of tin from sheet iron gave me the start of my third book. Again, I worked in my museum for facts and with the help of a few statements from other early volumes, I finished my *EARLY AMERICAN TINWARE* in 1952. Because of the expense of such a book with 350 pictures and of the difficult times, it was a matter of finding a publisher. In 1955, I met the editor of the Charles E. Tuttle Company of Rutland, Vermont. It has proved a valuable contact. My "Early American Tinware" will be out this year of 1956. This completes a series of woodenware, iron ware and tinware. I have covered the first making of tinware in this country, kitchen utensils, lighting equipment of tin, painted tinware and the tin pedler. My museum now numbers 1,200 pieces. A completely revised and extended edition of "The Early American House" will appear in due time. And also a group of short stories, previously published, will appear in book form.

My *EARLY AMERICAN TINWARE* is dedicated to my friends in the Early American Industries.

—MARY EARLE GOULD

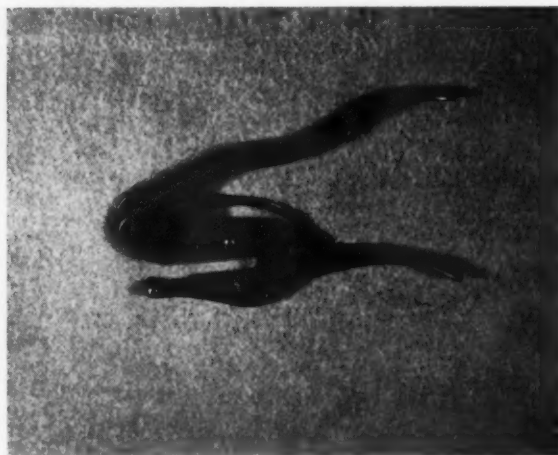
were colorful, and many times the harness and trimmings were most extravagant.

History records many feats performed by these famous wagons, one of which was the bringing of food and supplies to Washington's troops at Valley Forge, during the winter of 1777.

This historic wagon becomes a valued addition to the Shelburne Museum's outstanding collection of wagons, carriages, coaches and vehicles. The Museum is open daily from May 15th to October 15th.

BUTTON HOLE CUTTER

Mr. Albert J. Turner, 1448 West 85th Street, Los Angeles 47, California, recently forwarded the photograph of the button hole cutter pictured below. This implement is of the type that was quite popular during the period of the civil war and utilized long after. Mr. Turner reports that this implement was purchased by a member of his family in 1862. The piece was manufactured by F. C. Leypoldt, Philadelphia, Pennsylvania, and bears a patent of December, 1860, and is so inscribed. It is of enameled iron, and brass bound. The blade is of polished steel, and the die is brass. The die may be removed to change the size of the button hole cut by the tool.



THE COOPER

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of contemporary coopers' hand tools, and they have been in use to a limited extent even down to modern times, as evidenced by the fact that the writer was able, within the past few years, to procure catalogues from several different concerns which manufactured them.

AUTHORITIES

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